

SCOTTISH ART REVIEW



VOL. V No. 3
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2/6

IAN

Mac Nicol

GALLERIES



JAMES BATEMAN
2nd son of Sir James Bateman
(in blue coat, and yellow and gold waistcoat)
BY ALLAN RAMSAY
Signed and dated 1756 Canvas size 50 x 40 ins.

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The SCOTTISH ART REVIEW

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Illustration on cover:

SLIPWAY AT PENICHE

by TRISTAM HILLIER

Oil on canvas, 24½ × 36½ ins.

Aberdeen Art Gallery.

EDITORIAL

FROM the Museum of Modern Art, New York, we have come to expect magnificent books on all aspects of modern art—books which for their content have made an important contribution to the appreciation of art, and for their printing, layout and quality of reproduction have set a standard which has had a profound influence on art publications. But they have surely surpassed themselves in the volume just presented to the Gallery, *Masters of Modern Art** which has been prepared to mark the 25th Anniversary of the founding of the Museum. Edited by the Director, Alfred H. Barr, Jr. it shows in colour and black and white 350 of the finest works in the collection.

In the introduction the book is described as an invitation to see the originals, and while comparatively few of us will achieve this, we are grateful for a project which has brought the 'museum' in small compass across the Atlantic and, as it were, placed it in our hands. The book may be rather expensive (it costs fifteen dollars) but we can always pester our librarians to acquire copies, for we are convinced that when the achievements of the Museum of Modern Art are more widely known it will become obvious that a gallery devoted to modern art is a vital necessity.

Plans for a gallery of modern art were drawn up many years ago. It may not be long until plans will be considered for the actual building of a gallery to house the fabulous Burrell Collection.

Could it be that this is the beginning of a stable era of peace—a twentieth century 'golden age' and that somewhere in this rain-swept land of ours another Archibald McLellan is at this moment thinking in terms of a collection of modern masters? That would indeed be a gesture to Glasgow and to Scotland and a wonderful complement to the historical treasures of the Burrell Collection.

* *Masters of Modern Art*, edited by Alfred H. Barr, Jr. (Distributed by Simon and Schuster, New York) \$15.

ARTISTS AT THE SEASIDE

AT THE seaside—the words themselves seem summery, and if one is thinking of pictures in this connection one thinks first, perhaps, of sunny pictures. The Impressionists and their descendants were, of course, the apostles of sunlight. Renoir painted children on the shore inimitably—as he painted them everywhere else—children in the long blue stockings and bulky clothes of the period, children whose stuffy dresses contrast with the pearly cliffs and emerald sea in the background, and the more uninhibited little pink figures splashing there.

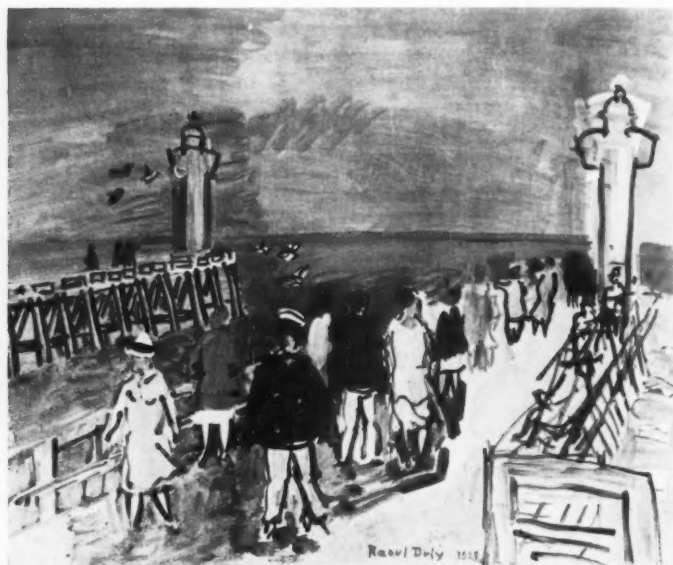
Or there is the gay Dufy, whose seaside is more adult, more sophisticated, with yachting caps and brass-buttoned blazers and white ducks flapping in the breeze along the pier; all set down with the most tremendous verve and spontaneity, as though the artist were in such a hurry to communicate his vision that he had no time for more than a detail here and there.

This, then, may be the kind of painting the

words 'at the seaside' conjure up first for most of us. On the other hand, each of us has also his own memories. Pictures can make various appeals. Detached from locality, they can express the quintessence of sea and sunlight and human enjoyment, as Renoir's *Children on the Seashore* does. In a slightly more limited way, they can tell us what it is like to be, for a moment, behind a spread sail under Deauville's (and Dufy's) sea-blue skies. And they can also—an important function though not, perhaps, rating high in absolute aesthetic terms—remind us of particular places and scenes we ourselves know well.

In Scotland the coast is everywhere near at hand, and extraordinarily various for so small a country. The climate is not Mediterranean—think of those gloomy cliffscapes of Thomson of Duddingston. Only to look hard at them is to hear seabirds keening and 'the long-rolling, steady-pouring, deep-trenched green billow . . . hush-hushing . . . hush-hushing . . .' But they are the reverse of summery.

At this season we may prefer as a pictorial remembrancer one of our native modern colourists—Peplow, sketching a family picnicking in the deep drifts of silver sand behind their North Berwick lodgings, Maclauchlan Milne recording the multi-coloured bathing huts at Brodick with the purple and green of heather and bracken swathing the hills to the east. Or there is William McTaggart the elder, an artist who like Renoir managed to extract a quintessence. There is a photograph of McTaggart at work on the shore in the Caw biography. A burly, bearded figure, he is leaning forward, poised like a fencer,



RAOUL DUFY

LA JETÉE DE DEAUVILLE
Oil on canvas, 18½ × 21½ ins.



RENOIR

CHILDREN ON THE SEASHORE
Oil on canvas, 36 × 26½ ins.

and darting his brush at a huge canvas that might almost be mounted on a mast instead of tethered to an easel.

That canvas, one feels sure, had its paint impregnated with flying grains of sand, smelt not of turpentine but of ozone. And so it is with all McTaggart's seashore pictures. Oblong almost always, they seem less like individual compositions than 'lengths' cut off by the artist from some inexhaustible roll of inspiration, a slowly unfolding diorama of the sea in all its moods.

Almost always, too, there are children, whom McTaggart incorporated in his pictures partly, we may think, because it was through their

eyes he wanted them to be seen—uncomplicated, innocent eyes, eyes to take pure delight in the white-crested wavelets, the recurrent fountain of spray above a sunken rock, the sheen of wet sand that can smooth over so magically the print of a small bare foot.

There is no single word that exactly describes a painting of the seaside. There are landscapes and seascapes but no amphibious term in common use. Shorescape may suffice. The first European landscape, Conrad Witz's *Miraculous Draught of Fishes*, is in fact a shorescape. The picture's date is 1444 and the 'sea' it represents is actually the lake of Geneva portrayed, as Sir Kenneth Clark has said, in pre-Raphaelite detail. He remarks also the correspondence between Witz and Stanley Spencer—look at those awkward, energetic fishermen; there is a Stanley Spencer in the Royal Academy this year in which just such a fantastically group watch, from a punt, the Miracle at Cookham Regatta.

That Stanley Spencer does not, however, depend exclusively on the miraculous for inspiration is attested by his *Southwold* in the Aberdeen collection. Deck chairs, towels and bathing suits hung out to dry, hot sun and black shadows—though this is a more populous shore he is at one with McTaggart in the pure, sensuous pleasure



STANLEY SPENCER

SOUTHWOLD

Oil on canvas, 20 × 32 ins.



WILLIAM MCTAGGART

SUMMER BREEZES
Oil on canvas, 24 x 36 ins.



WILLIAM DYCE

PEGWELL BAY, KENT, 1858
Oil on canvas, 24½ x 35 ins.



WILLIAM FRITH

RAMSGATE SANDS
Oil on canvas, 30 x 60½ ins.

he derives and transmits. Only that solid line of pilings, marching as relentlessly as an army of robot lemmings into the sea, gives the picture the tiny touch of dream-world never wholly absent from the work of this strange latter-day Blake.

Early shorescapes are not uncommon. Botticelli's *Birth of Venus* is essentially a seaside picture. So is Breughel's *Fall of Icarus*, most phlegmatic of Flemish masterpieces, its classical theme dismissed in a glimpse of one tiny leg disappearing beneath the waves while the artist's attention is lavished on an unheeding ploughman and a daydreaming shepherd and his flock. Shorescapes, in fact, usually served the old masters as mere incidental settings for drama or romance. They had no standing in their own right—that was to come later.

Watteau's lords and ladies embarking in a bosky dell for Cythera are led by a waft of cherubs in the old tradition. By contrast, in Constable's tiny, bright and beautiful sketches of Brighton beach now in the Victoria and Albert, real people are strolling along and sitting on the sands beneath real sunshades. No cherubs here.

But alas, wrote Constable to a friend in 1824, the beach was only 'Piccadilly by the seaside. Ladies dressed and *undressed*—gentlemen in morning gowns and slippers on, or without them altogether about *knee deep* in the breakers—footmen—children—nursery maids, dogs, boys, fishermen—preventive service men (with hangers and pistols) . . . fishermen and those hideous amphibious animals the old bathing women . . . all are mixed up together in endless and indecent confusion . . . In short there is nothing here for a painter but the



AUBREY BEARDSLEY THE BATHERS, 1895
From the Savoy No. 1. Also called ON DIEPPE BEACH

breakers—and sky—which have been lovely indeed and always varying.'

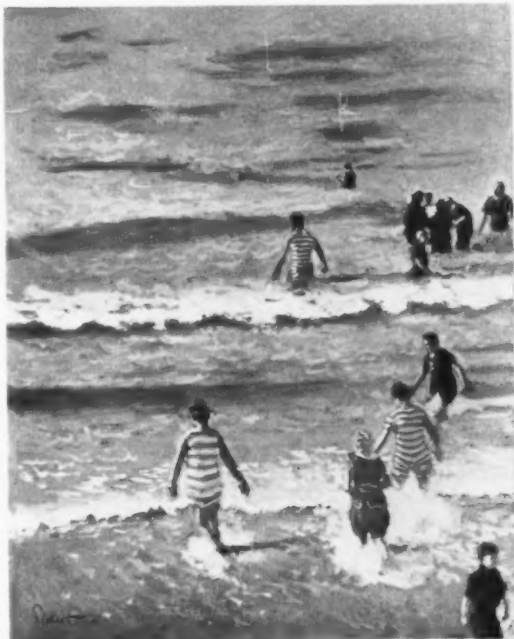
W. P. Frith did not agree. 'The variety of character on Ramsgate Sands attracted me—all sorts and conditions of men were there.' He worked all through 1852 and 1853 on the various groups in *Ramsgate Sands*. So much diligence and attention to detail was amply rewarded in the R.A. of 1854, when the picture fetched 1000 guineas, 'the Queen was delighted', and the reproduction rights sold for another 3000 guineas.

To-day we might be inclined to classify Frith as a film director rather than an artist. He managed crowd scenes masterfully and *Ramsgate Sands* and *Derby Day* contain curious intimations of Cinemascope. *Derby Day* had to have an iron railing erected round it to stem the crowds, an event that had not occurred in the R.A. since Wilkie's *Chelsea Pensioners* was shown there in 1822. Now the crowds queue for Marlon Brando instead.

Why should Constable have described so distastefully precisely what Frith chose to de-

pict with immense popular success? No doubt there will always in the world of art be the many who prefer the trees to the wood and the more gifted few who, like Constable, value permanent truth above transient particularity.

Not much later in time we happen to have an illustration in point provided, within the pre-Raphaelite canon, by William Dyce. His *Pegwell Bay* was exhibited in 1860. As to realistic detail it equals Frith, but the combination of peculiar tension in its colour and monumentality in the figure-placing and landscape make this, Dyce's only experiment of the kind, a much more exciting picture than Frith was ever to achieve. It seems a beach we all know, quiet, almost unnaturally still in the calm of early evening when the wind has died and the sound of boots scraping on rocks slippery with seaweed travels from far off. Frith, then, painted a particular beach at a particular (though artificially contrived) moment. Constable and Dyce painted some



SICKERT

BATHERS, DIEPPE, 1902
Oil on canvas, 51 x 40½ ins.



CONRAD WITZ

THE MIRACULOUS DRAUGHT OF FISHES
Olefin, 1515 x 40 cm.



PAUL NASH

THE RAIDER ON THE SHORE
Watercolour, 1922 x 10 1/2 in.

sort of universal beach, a quintessence of the seaside like Renoir's. Is this perhaps the secret of the highest in art?

It is the beach that Yeats knew—

'O cruel death, give three things back.'

Sang a bone upon the shore . . .

Where poetry and paint begin to mingle painting reaches its highest peaks, and becomes timeless. Conrad Witz and Stanley Spencer join hands across 500 years. Or look at the impossible little seaside scene drawn

with such subtly varied and graceful line by Aubrey Beardsley. Though the drawing is named *On Dieppe Beach* it is surely a place that never existed save in a hot-house, essentially indoor mind peopled with visions of *femmes fatales* in exotic costume. How painfully he enumerates the pebbles, as though through thin-soled evening shoes he could feel each one. Yet the drawing is poetic, and therefore forms a small part of our universal seaside.

Sickert could realise it too. There is the happy, active sparkle of his *Bathers* (also at Dieppe) painted in 1902, and now in Liverpool. And equally there is the projection of ennui in *The Front at Hove* painted 28 years later, in which a bearded Sickert himself, old and slumped, sits half-averted from a seaside whose pleasures he can no longer physically enjoy.

'When my body was alive . . .'

Sang a bone upon the shore.

As well as the seaside of sunshine and crowds and gaiety there is indeed another seaside at the back of most of our minds to-day, a strange, cold beach pitted with sandbagged dug-outs, festooned with barbed wire, edged with concrete blockhouses, unnaturally deserted. Animation seems suspended there, as in the still shore-scapes of Tristram Hillier. Sickert painted the sadness of human flotsam at Hove. Paul Nash was later to record with equal melancholy a different kind of flotsam, dark, sinister and inhuman. In the water-colour here reproduced from the Glasgow collection his special magic has, as it were, blanched it, transformed the particular *objet trouvé* into a universal symbol, timeless too in its own way as

A bone wave-whitened and dried in the wind.

The cost of the illustrations of this article has been met by a very generous donation from the National Bank of Scotland.

SOME EARLY SCOTTISH CHAIRS

EVEN IN these days when we have easy chairs, hall chairs, dining chairs, stacking chairs—when, in fact, chairs are commonplace and legion—the past still asserts itself in the continuing importance of the term ‘chairman’. He is the presiding genius, the man set apart as the symbol of authority, the one elected to arrange and direct the business in hand. This is a survival from the times, when, although the whole medieval household would sit down at table together, the salt divided the lord of the manor and the gentry from the servants and lower orders—when only those ‘above the salt’ at the head of the table would qualify to sit in chairs. Five hundred years ago, however, chairs were not always provided even for those ‘above the salt’. Settles, benches and stools served well enough for ordinary folk, and movable chairs, although they had been known in Britain since before the Norman Conquest, were only for the Master of the house and his chosen guests. Even in Royal Palaces and in the Castles of great Nobles, chairs were few in number, and survivals from early times are indeed scarce. There are two chairs in The Burrell Collection which might fittingly be described as ‘noble wrecks’, as well as many fine specimens of early types of chair. The Coronation Chair, with its gothic canopy back and its space for incorporating that symbol of still earlier regal authority, the stone of Scone, is one example of an early chair whose dedicated purpose has ensured care of handling and preservation down through the centuries.

Among the earliest types of movable chairs it is not surprising to find those high-backed

Gothic pieces which proclaim their kinship with the church stall. Then there were the box chairs, like chests with linenfold panels, and back and sides added. Gradually, with the diminution of church influence and increasing luxury in domestic appointments, chairs tended to forget their ecclesiastical sources and to develop new features. Still of oak, still ponderous, and still rather exclusive, Elizabethan chairs often retained gothic carved features, but acquired renaissance character and ornament as the sixteenth century advanced. Several good examples from The Burrell Collection are shown in the current display in the Central Hall at Kelvingrove.

One type of sixteenth century chair has well-defined characteristics and holds a very special interest for those who still find pleasure in evidences of ‘the auld alliance’ of France and Scotland against England. The French ‘caqueteuse’ or gossip’s chair was developed to assist the ‘tête-à-tête’. It was high



Above: High-backed GOTHIC CHAIR with elaborately carved back panel and linenfold panelled base; reminiscent of a church stall. CIRCA 1480

Right: 16TH CENTURY BOX CHAIR made up with earlier linenfold panelling. Note the panel below the seat just cut off to fit its new position. The name ‘palimpsest’ has been applied to such made up pieces. (Both from the Burrell Collection.)





Upper Row:

16th century FRENCH CAQUETEUSE CHAIR of Walnut (Burrell Collection); OAK CHAIR, dated 1582 and with initials G.L., from House of Kelly, Aberdeenshire, and closely modelled on French Caqueteuse prototypes; and Aberdeen Burgher's MARRIAGE CHAIR with the arms of Cockburn and Paterson, dated 1629 (both Provand's Lordship).

Middle Row:

ABERDEEN GUILD CHAIR, dated 1657, with arcading below the seat and finely carved with arms and the initials A.W. of a trades deacon; OAK MARRIAGE ARMCHAIR with initials G.B., dated 1646, and arms of Buchan of Auchmacoy; and OAK MARRIAGE CHAIR having initials W.M.C. and I.F. with date 1667. Here the contracting parties were William Chalmers, professor of divinity at Aberdeen University and Isabella Forbes. The Arms include a fleur-de-lis. (All three Provand's Lordship).

Bottom Row:

SCOTTISH OAK MARRIAGE ARMCHAIR with evident traces of its French predecessors; initials D.G. and M.G. and coat-of-arms surmounted by the date 1627 (Burrell Collection).



A PINE ARMCHAIR of farm origin, dated 1688 and inscribed with a heart within a heart. From Lumphanan, Aberdeenshire, (Provand's Lordship); SCOTTISH OAK ARMCHAIR, of caquetteuse type, the carved decoration incorporating four fleur-de-lys motifs which hint at its French inspiration—17th century. The carved petal feet are an unusual feature. (Mr. Muirhead Moffat's Collection); SCOTTISH PINE WOOD ARMCHAIR of caquetteuse form but rather 'homespun' construction. The date is 1667 and the three motifs at the top are fids, which would identify the chair with a seaboard origin. (Mr. Muirhead Moffat's Collection).

and narrow in the back, had splayed arm-rests, and had a front stretcher set at a height which offered a convenient foot-rest for the gossip leaning forward to exchange confidences. Due possibly to the taste and influence of Mary, Queen of Scots, this was the type which 'caught on' here. Scotland was a poor country and it was not until the seventeenth century that chairs came more into common use. The greater diffusion of wealth and the partial break-down of social barriers may have moved a little faster in the North-East and along the East Coast. The East was perhaps in more direct line of contact with Continental influences, and in these days there was no industrial west to offer competition. Much of our Scottish silverware was fashioned at small centres between Edinburgh and Inverness, and silverwork was not the only craft to be fostered along the East Coast. Certainly the type of Scottish chair which derived from the caquetteuse is known as the 'Aberdeen' chair, and there seems to be good justification for the term. These chairs may not be exclusive to the North-East, but the survivors are nearly all associated with Aberdeenshire.

It is some consolation to the west to reflect that such a fine series of Aberdeen chairs is included in the furnishings of Provand's Lordship, the oldest surviving house in Glasgow. These blend happily into their period surroundings, and the Society is to be congratulated on having acquired such a representative group. The Burrell Collection, too, has a good selection of early Scottish chairs, but several have not yet been brought to Glasgow, and I have drawn my illustrations mainly from the chairs at Provand's Lordship. Two are owned by Mr. Muirhead Moffat who has inherited his father's taste for old Scottish chairs.

Most early Scottish chairs are inscribed and many are dated. The reason for this very acceptable documentation—authentic dates are always an attraction to those who traffic in antiques—is that nearly all of these chairs were of special significance. They were marriage chairs—tangible records, like the more recent wedding photographs, of that momentous event—and they usually recorded the marriage date, the initials of one or both contracting parties, and, where entitled, a

Coat-of-Arms. The earliest chair illustrated came from the House of Kelly, Aberdeenshire, has the initials G.I., and is dated 1582. It has a plain panelled back, and is closely modelled on the French caqueteuse prototypes—having just that weight and sturdiness which one would expect the Scottish craftsman to superimpose on French elegance. Another chair, dated 1629 and having the Arms of Cockburn and Paterson, also follows closely the proportions of the French chairs, while two dated 1646 and 1667 suggest a tendency to lower and widen the seat in a way which became standard practice in Scotland. The 1646 chair has the initials G.B., and the Arms of Buchan of Auchmacoy. The 1667 chair is an imposing one with initials W.M.C. for William Chalmers, Professor of Divinity at Aberdeen University, I.F. for Isabella Forbes his wife, and their joint Coat-of-Arms. Another impressive chair is one with arcading below the seat. Dated 1657, this is a guild chair for the deacon of one of the Aberdeen guilds, and its fine proportions and carved ornament would certainly add dignity to his office.

Besides the several chairs surviving from owners such as the gentry and well-off burgher classes, I think it is appropriate to illustrate



SCOTTISH OAK ARMCHAIR, dated 1681 and inscribed A.P., B.C. Marriage chair of the rectangular type popular in Cromwellian times and deriving from native rather than French sources (Burrell Collection), and below:—OAK CHAIR of about 1660-70 with turned and carved members—a type which became more common in walnut (Provand's Lordship).

Some Early Scottish Chairs

also a farm chair and a fisherfolk's chair. These represent agriculture and fishing which are still staple industries of the North-East. The farm chair is dated 1688 and has a heart incised within a heart. It comes from Lumphanan, Aberdeenshire.

There is a fisherfolk's chair in Provand's Lordship which comes from Stonehaven. This, too, is a marriage chair of pine wood and has G.F. and C.W. rather crudely carved on the back almost in the manner of those initials found on trees and remote places of historic interest. The one illustrated belongs to Mr. Muirhead Moffat and has carved at the top three fids—a distinguishing device for one aspect of the fisherman's craft. These rather homespun specimens have their own 'down-to-earth' attractions, and there must still be many such chairs in country places.

Besides the chairs modelled on the caqueteuse with its splayed arms, there were square-set sixteenth and seventeenth century oak chairs which, around 1650, took on a Cromwellian look, with bobbin or twist-turned members pointing the way to the special features and extravaganzas of Restoration taste. But this meant the age of walnut, and that is another story.



ANNE REDPATH

FUNERAL AT COLLIOURE
Oil on canvas, 21 x 25 ins.

THE HISTORY of Anne Redpath's artistic development is highly unusual, if not unique. There are classic instances of important painters who did not take up the brush until middle-age, like Gauguin. There are cases of others who achieved much as 'week-end' painters, like the Douanier Rousseau. Not a few, among them Frances Hodgkins, have successfully effected a radical change in style at a fairly advanced age. But I cannot recall another painter of merit who has, perforce, virtually given up painting for a decade and a half, to return to it with original talents not only unimpaired but signally enriched in the interim.

This, however, is exactly what Anne Redpath has done; and perhaps only her fellow

painters can properly assess the reserves of natural ability, to say nothing of the tenacity of character which made possible so spectacular a 'come-back'.

Anne Redpath belongs to the generation of students immediately before that which produced W. G. Gillies as its brightest star. She was influenced principally by the personalities and teaching of Henry Lintott and D. M. Sutherland, was recognised as one of the ablest of her contemporaries, and after taking the Diploma in Drawing and Painting, set off on her Travelling Scholarship in 1920.

At the end of that year she married, and an all too usual combination of circumstances, principally the birth and upbringing of three sons, made any serious continuation of



ANNE REDPATH

WHITE CYCLAMEN

Oil on canvas, 22 $\frac{1}{4}$ x 26 $\frac{3}{8}$ ins.



ANNE REDPATH

WHITE STILL LIFE WITH MIMOSA

Oil on canvas, 27 x 35 ins.

painting impossible for many years.

But this exile from painting, and as it happened from her own country, was spent, most fortunately, in the North and South of France, where interest in art and wealth of

Anne Redpath

colour are indigenous. There is no doubt now that those years were a period of slow but powerful artistic germination, whose fruit began to appear only when her children's schooldays were over, and ripens still to-day.

Anne Redpath herself subscribes to my own theory that she might well have been a lesser painter now, had this then apparently disastrous interruption not taken place. Her interest and observation never flagged; she was able to watch critically the intensely interesting directions in which contemporary art was moving; and when events finally allowed her to get back to her easel in this country, she re-emerged with a mature mind, ripeness of emotional experience, and free from the shackles of early training which so often limit an artist's potential growth. She had a clean slate, a second chance, and she at once began to show that she would use them to advantage.

Since she returned in 1935, Anne Redpath has had a dream-career of success. Her prolific output—she is a fast and enormously hard worker—began to make a strong impression in the various public exhibitions. Her pictures found a ready market, and it was inevitable that she should soon receive official

honours. In 1945 she was elected to the Society of British Artists—subsequently to the Royal Institute of Oil Painters. In 1947 she was elected A.R.S.A. and in 1951 became the first woman painter to achieve

Anne Redpath

full membership rank in the Academy. She is also a member of the Society of Scottish Artists, the Glasgow Institute, the Women's International Club and the Society of Scottish Women Artists. Her pictures have been bought by many public galleries and other bodies — and many hang in distinguished company in important private collections.

So much, in brief, for an extraordinary background. As may be inferred from it, the woman and her work are alike remarkable. Independence and determination are the keynotes of her character though neither is ever obtrusive because they go hand in hand with great personal charm and a somewhat unfeminine sense of humour which merges continually into wit, and plays a not unimportant part in her work. Two things are immediately evident in considering Anne Redpath's paintings. They are markedly decorative and they are the products of a fine and very personal colourist. But here we must pause, lest too facile conclusions be drawn from these undeniable premises.

Much of the art labelled 'decorative', in modern times at least, has rightly come to be regarded as inferior, because its decorative quality is a mere surface attractiveness, in which the game of



ANNE REDPATH

SELF PORTRAIT

Chalk Drawing, 15 x 14½ ins.

Again, to be dubbed a 'colourist' has often unfortunate implications. One almost always detects the unspoken reservation, 'But the

more or less ingenious pattern-making stops short of serious design and the significances it implies. Nothing could be less applicable to Anne Redpath's work, for its decorative character springs from the revelation of fine surface quality which came to her during her first visit to Italy. Much of her painting breathes the spirit of fresco, though in a manner thoroughly adapted to a different medium and method. She is always vitally concerned to make her picture a lovely thing *per se*, and in this she seldom fails.



ANNE REDPATH

CHAPELLE DE LA CROIX

Oil on canvas, 23 x 28 ins.



ANNE REDPATH

SHEILA

Oil on canvas, 25 x 20 ins.

drawing, of course . . .'; as though fine colour were some sort of dishonest gloss, applied to conceal defects of structure and formal relationships.

The truth is that fine form and good colour are indivisible. The best drawings, executed in black and white, are full of colour in the truest sense; and though some pictures, like this artist's, may make their strongest initial impact as excellent in colour, we may depend upon it that they could not possibly do so without the proper interaction of form well understood and well expressed.

Anne Redpath's range as a painter is wide, and continues to expand. She loves to surround herself with

objects which are simple and beautiful. In her still-lives and interiors, which are not studio concoctions, but delightful translations of the stimulating environment she creates for herself, she succeeds in transmitting intensely her own keen pleasure.

I have mentioned the profound and permanent effect which was wrought on her by her first visit to Italy; and, indeed, one of her main and most valuable properties is her natural, sensitive reaction to different environments and stimuli. Her travels in France, Spain, Brittany and Corsica have all provided her with material for quite distinct characters of landscape, though every picture bears the strong impress of her personality. She appears to 'go native', to take on the essential coloration of places and people in almost chameleon fashion. But in her case the chameleon process only results in making the animal more conspicuous, more satisfactorily evident.

Anne Redpath less often approaches the figure-subject or portraiture as such, though figures often play an important part in her

(continued on page 33)



ANNE REDPATH

A DAY IN SUMMER, TRÉBOUL

Oil on canvas, 20½ x 24½ ins.

LONDON, SINGLE

FOR MANY years, Glasgow has maintained a splendid record of patronage in the Fine Arts, but patronage of, and investment in, the young designer for industry, has never become a habit. Perhaps the most remarkable phenomenon in the career of Charles Rennie Mackintosh was that while still in his twenties, he was able to find support and even enthusiasm for his revolutionary plans. Many of his interiors, so essentially modern in spirit, with their accent on spaciousness and light and an evident delight in materials and textures, would still be unacceptable (as being too contemporary!) to the grandsons of his generation.

'Let's be stuffy—it won't date', a leading industrialist said to me recently, when discussing a scheme of interior design; and later ... 'I know what I don't like, but I don't

know what I like'. These remarks reflect the general attitude to design of both the employer and the consumer—an attitude on the one hand of fear of artistic progress and in which the herd instinct plays a dominant rôle and, on the other hand, a complete lack of any standards of taste. Things of good design of any period, like well-balanced people, grow old gracefully. But Chippendale did not *design* antiques and there are other values than those indicated by price-tags. We cannot entirely blame the manufacturer for his lack of interest in the young designer. He has to find a market for his products and to make a profit by meeting a public demand. That this demand is marked by a taste which is deplorably low, points to an inadequate general art education.

In design education, the four Scottish



KELVIN MCAVOY

INTERIOR

Schools of Art, distribute annually about eighty diplomas to students who have completed successfully four years of intensive and expensive training. Of these, perhaps sixty or seventy per cent move on to the training colleges for teachers, often coaxed or pressed by over-cautious parents who advocate a career which offers 'something safe to fall back on'. That is quite often, and understandably, the last we hear of them as designers. With the fair sex, as one might expect, the marriage incidence is rather high. The remaining few are left to fight their ways through prejudice and conservatism into the industrial field. The great industrial city of Glasgow offers tremendous scope, but virtually no opportunity. Regrettably, a single ticket to London is the only solution. With faith and courage as well as a presentable folio of work, the young designer must go, prepared to struggle and to live dangerously, as all young artists must. For him there never was, and probably never will be, security or a 'good time'.

Indeed, it would be misleading to suggest that it is easy to find work in London. There is very keen competition from the very numerous schools of art in the south, which are extremely well-equipped and tuned to meet industrial needs. But, to-day, such is the reputation of Scottish designers who have found employment there since the war, that the young student from Glasgow can be sure of help and encouragement from Britain's leading designers and a fair hearing from employers.

Of the post-war drift to London, the earliest pioneer was Kelvin McAvoy, a native of Paisley. He joined Messrs. Liberty of Regent Street in 1950, and was immediately thrown into the swirl of design activity which preceded the Festival of Britain. His employers were, at that



MOIRA PATERSON

ALL THE FURNITURE IN BOTH ILLUSTRATIONS

SYLVIA CHALMERS

DECORATIVE MAP SHOWN BELOW

Specially designed for Elizabeth Eaton.
Standard Motor Showrooms, London.



time, building up a new department concerned with design for the contemporary interior, and he brought, both to this and to the furniture which he designed for it, a freshness and colourful gaiety which marked the end of the era of wartime austerity (see colour illustration on page 22). At the Festival of Britain he was concerned with the decor for the Hall for Overseas Buyers, in which his rather theatrical exuberance in display found ample scope. In furniture design he was equally successful with small inexpensive 'occasional' pieces in the gift category as with the highly priced exclusive pieces for the very wealthy. He carried out many schemes of interior design privately and in 1953 at Earl's Court, was very successful with his schemes for an Exhibition-House, which was televised and widely reproduced. As a designer he was prolific over a very wide field and somehow managed to find time to write for various magazines, to teach trade-students at night and to paint, profitably, in his spare time. At the end of 1954 he left for Canada, where his contemporary, James A. Stewart, had found great scope and opportunity as display manager with one of Toronto's largest stores. McAvoy is now designing in Montreal.

No doubt, encouraged by his success, several students left for London the following year. Elizabeth Logan also found employment with Messrs. Liberty, assisting with exhibition display and occasionally producing interior schemes for clients, in their

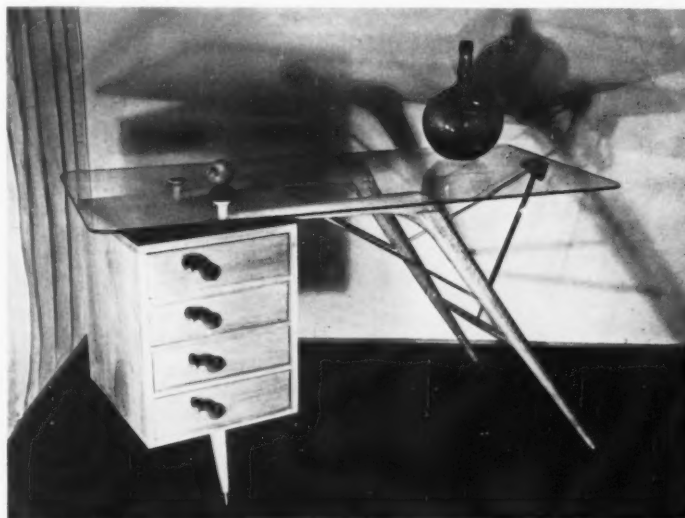


SYLVIA CHALMERS

TEXTILE—'FEATHERED FRIENDS'

homes. She later joined Messrs. Courtney Pope where she worked as a designer of lighting fittings.

Sylvia Chalmers and Moira Paterson eventually teamed up and joined the firm of Elizabeth Eaton. The following year they were jointly responsible for the interior design and decoration of the Standard Motor



CHERNA SCHOTZ

DESK

A modified version of this desk, designed in 1951, is now being manufactured for Messrs. Peter Jones of London.

Company's showrooms and offices in Berkeley Square. Miss Paterson was responsible for the general layout, colour schemes and furniture design, while Miss Chalmers produced exclusive designs for textiles, wallpapers and mural decorations. This enterprise aroused considerable interest both in London and abroad, and photographs of their work appeared in every architectural and design magazine in Britain as well as in several from the Continent. Soon after this, Miss Paterson won an Interior Design competition organised by the Condé Nast Publications *Vogue* and *House and Garden*, and joined the staff of the latter. She prepared much of the material for a special Scottish number last summer, and is now a regular contributor to the magazine.

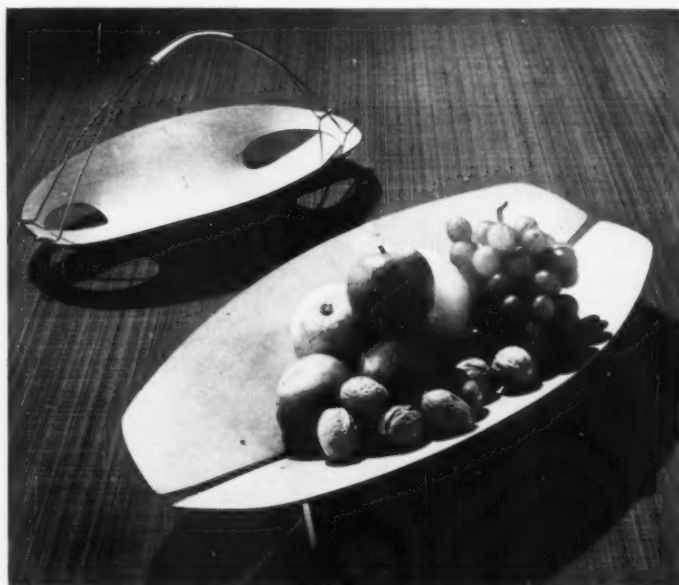
Meanwhile Miss Chalmers was exhibiting textiles at the Triennale—the international design exhibition in Milan, where she was awarded two gold medals for her excellent work. She has since joined the staff of Messrs. John Crossley, the well-known firm of carpet manufacturers, where she is assistant to the chief London designer—John Palmer, also an ex-student of the Glasgow School of Art. In this direction her work was highly commended in the Trade competition last year and recently six of her textiles were selected for exhibition at the Colour, Design and Style Centre in Manchester, organised by the S.I.A. of which she is now a member.

London, Single

Another promising student who went to London with this group was ex-marine John Stewart, also a native of Paisley. He had (rather surprisingly for an industrial-design student), won a poster competition organised by Mr. Neil Morris for his Glasgow firm. In the metropolis, Stewart graduated from lift-boy at Shell-Mex House, through Bech and Pollitzer and Frank Austen (Exhibition contractors) to his present position with Richard Lonsdale Hands Associates. Here he is 'the

manbetween'—designer, contractor and client; what the Americans call, I believe, 'a double-ulcer executive'.

John Hepburn, of Clydebank, tried unsuccessfully, to find work in Glasgow after military training and quickly joined the growing colony in London,



JOHN HEPBURN

FRUIT BOWLS IN FOLDED PLYWOOD
Alten Products

where he secured a position as an Exhibition and Packaging designer, designing for the great exhibitions at Olympia and Earl's Court. He has recently set up a studio with his former studio-manager, for the design of furniture, lighting fittings and other accessories. Alten Products found a ready market in the leading London stores, whose names are associated with things of good design, and some examples of their work may be seen at the Scottish Crafts Centre in Edinburgh. He is engaged at present on the design of a children's zoo in Manchester. It is John

(continued on page 32)



DEAUVILLE, LE SÉCHAGE DES VOILES
Oil on canvas, 184 x 414 cm.

RAOUL DUFY



ANNE REDPATH

OLD HOUSES, CORSICA
Oil on canvas, 28 x 44 ins.



DUNCAN GRANT

DAFFODILS

Oil on canvas 30 X 20 ins.

Hamilton Bequest



KELVIN MCAVOY

INTERIOR

The sideboard shows an attempt at enrichment by an honest machine process, and the coffee-table decoration is achieved by exposing constructional methods. The plant table is also an early McAvoy design.

Specially designed for Liberty of London, 1952.

CHARLES CARTER

ALEXANDER MACDONALD 1837-1884

ABERDEEN ART COLLECTOR

AN INTERESTING chapter in the history of art patronage in Scotland began when a Perthshire mason, Alexander Macdonald, who had settled in Aberdeen, went on a visit to London and saw some examples of Egyptian craftsmanship in polished granite which had been deposited in the British Museum by Giovanni Belzoni, famous 'strong man' and notable traveller. Impressed by what he saw he determined to experiment with the smoothing and polishing of the Aberdeenshire granites. Starting with such crude implements and manual labour as the Egyptians had known, but gradually improving his tools and calling steam power to his aid, he perfected and made practicable a means of polishing granite which revolutionised the granite trade in Aberdeen, sent its products far across the seas, brought prosperity to his firm and a considerable fortune to himself.

His son, Alexander Macdonald the younger, assumed direct control of the business in 1863. He was only forty-seven when he died in 1884 and for twenty years before his death had been robbed by an obscure nervous affliction of the use of his legs. Yet he continued to be the driving force behind the business and still found the time and the

inclination to cultivate an interest in the arts. His granite-built fortune was used in the acquisition of fine paintings; the polished tombstones of the dead were made to serve a living art.

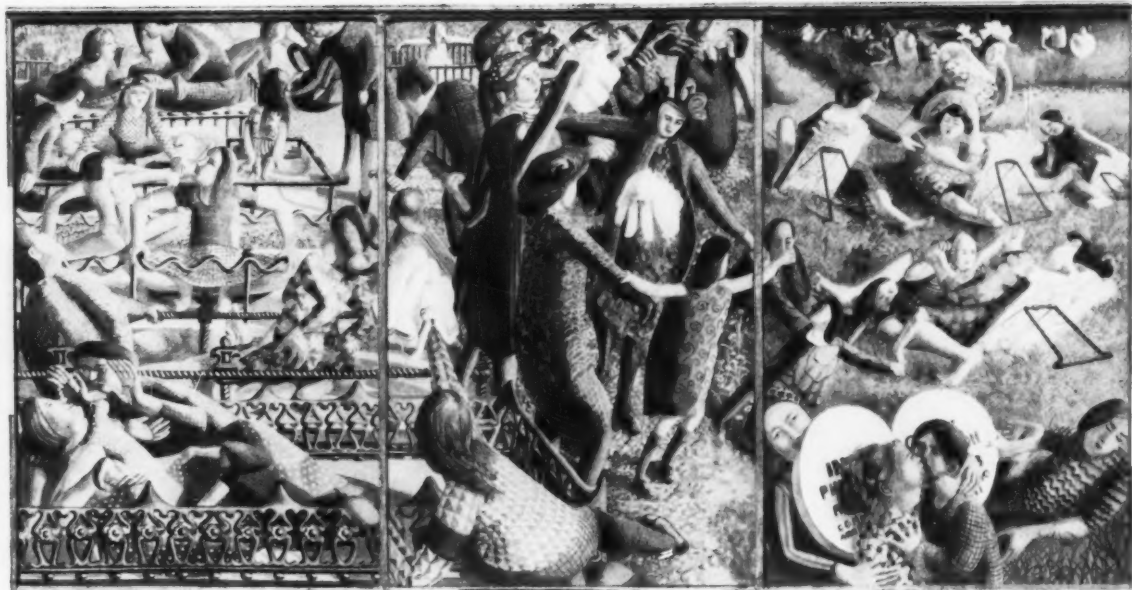
Not only did Alexander Macdonald buy their works but he cultivated the friendship of the leading artists of the day. He was a more frequently invited and welcome guest at the annual banquets of the Royal Academy than any other layman of his time. Royal Academicians expressed the view that no private gentleman in Great Britain acted more independently on his own judgment or exhibited greater tact and truer insight in making his art purchases. Perhaps their view of his judgment was coloured by the inevitability with which it directed him towards the purchase of their works and by the reputation of his hospitality which made his house at Kepplestone a renowned resort of artists.

Alas, the historian has sadly to record that the greatest collections have not been left by those who depended upon their own judgment fortified by purely academic artists. From the circumstances under which his patronage was exercised and the state of British painting at



RICHARD EURICH

MOUSEHOLE HARBOUR, CORNWALL
Oil on canvas, 23½ × 64½ ins.



STANLEY SPENCER

THE REUNION
Oil on canvas, 29½ x 60 ins.

the time, it is not surprising that, when Alexander Macdonald died, his collection consisted predominantly of academic works and that it possessed a strongly Scottish flavour.

The academic bias of the collection was perhaps inevitable. In Macdonald's day the Academies were dominant as places for the public exhibition of art. The only exceptions were the watercolour societies, themselves academic, the Royal Society of British Artists, and the new venture of Sir Coutts Lindsay at the Grosvenor Gallery. Macdonald died before the Glasgow 'Boys' had injected new life into Scottish painting; not yet had the New English Art Club been formed to provide exhibition space in London for those younger, progressive painters rejected by the Royal Academy for their advanced ideas, learned in the ateliers of Paris. No French Impressionist works had been seen in Scotland and he was too early to benefit from the wisdom and foresight of Alexander Reid, the Glasgow dealer who turned so many Scottish collectors of the next generation towards Impressionism. In the Collection there are

hints of things to come. McTaggart was already following his independent discovery of Impressionism and is represented by an early work. Painting by the tone values is represented by that pioneer of 'plein-air', Jules Breton whose reputation has suffered from his sentimentality and the derivation of his peasant subjects from Millet. It is represented also in the work of George Reid, who in his landscapes was one of the first in Scotland to be aware of tone values. The 'English Impressionists' had not arrived. Macdonald died in 1884; only in that year did Wilson Steer return from Paris, and Sickert exhibit his first painting at the Royal Society of British Artists, not under his own name but as 'Pupil of Whistler'.

Most of the big 19th century collections of modern painting in Britain were academic. The more discerning might turn towards the Barbizon School and their Dutch contemporaries and the wealthy merchants of Liverpool and Manchester, and Birmingham industrialists, bid against one another for the few early masterpieces of the Pre-Raphaelites, but for the rest English academic painting

Alexander Macdonald, 1837-1884

ruled supreme. Big sums were paid for works by the neo-classicists Leighton and Alma Tadema, and John Phillip and Landseer were giants of the sale room.

Macdonald did not pay the inflated prices of the sale room. He was a patron of living artists, buying from them direct and enjoying doing so. He possessed sixty-five oil paintings, the work of thirty-eight different artists. Of these, fifteen were Scots and eight from the Continent. Only one name, Ribera, is that of an old master; Etty is the sole representative of the earlier Victorians.

The foreign artists represented in the collection include Josef Israels and Mollinger, two Dutch painters who were better known in Scotland than South of the Border. Macdonald would be introduced to their work by George Reid, who early in the sixties, had gone to study with Mollinger in Holland. There was a poetic melancholy in the landscapes of Mollinger, who died in his early thirties, which made them popular during the few years he exhibited at the R.S.A.—so much Scottish landscape painting had itself been suffused with melancholy. Josef Israels' pathetic pictures of frugal repasts and the like appealed to a race with a native bent towards frugality, a background of hardship and poverty and a 'kailyard' delight in the homely. Besides, most of us can enjoy poverty, vicariously, when we see it in a picture.

The Scott Lauder group of Scottish painters are particularly well represented, Sir W. Q. Orchardson by some early works, an unusual



OSSIP ZADKINE

LES TROIS BELLES, 1940
Brass, height 30 ins.

fishing subject among them, and by those didactic works which could point a moral in upper middle class Victorian drawings rooms or 'Empire' salons. His *Mariage de Convenience: After* is the sequel to that domestic drama which hangs in the Glasgow Gallery. A compound of sensibility, craftsmanship and sentimentality, it leads one to wonder what Orchardson might have achieved had he been born forty years later. Here, too, is *The Social Eddy* his sad little tale of the tragedies which might be enacted unobserved in Empire drawing rooms. Hugh Cameron, George Paul Chalmers and Pettie are represented by



AUGUSTUS JOHN

THE BLUE POOL
Oil on panel, $12\frac{1}{2} \times 19\frac{1}{2}$ ins.

characteristic works, and there is naturally a wide representation, in landscape and flower painting, of his friend and neighbour, Sir George Reid. Macdonald's Collection was very much of its period, a reminder of the value and the pitfalls of being contemporary.

From Alexander Macdonald's friendship with artists and Kepplestone hospitality, came one of the unique features of the collection, the series of artists' portraits, many of them self-portraits. We except the famous collection of artists' portraits in the Uffizi at Florence but, that apart, the Macdonald Collection is unique. An interesting story lies behind its genesis. In great part it was brought together in under four years. In October 1880 Mr. Macdonald expected a visit from Millais and spoke to his friend and neighbour, Sir George Reid, of his desire to have a sketch of the head of that famous artist. Reid was at the height of his fame as a Scottish portrait painter, with a studio in Edinburgh, but each year he paid a visit of some duration to his native Aberdeen where he lived at St. Luke's, close to Macdonald's residence. On the second day of his stay at Kepplestone, Millais

strolled over to St. Luke's to have a chat with Reid and he then gave him a sitting. When the portrait was completed a temporary frame was found for it and Macdonald was given the pleasant surprise of finding it on his return from the granite yard. The next July, Charles Keene, the *Punch* artist paid a visit to Kepplestone and was painted, his favourite pipe in his mouth, by Reid. A month later, J. C. Hook, the landscape painter, who had been painting in the Orkneys, called at Aberdeen on his way South and again Reid obliged. Macdonald's appetite for portraits grew by what it fed on. During his visit to the Royal Academy banquet in 1882 he succeeded in booking 'ever so many' members of the Academy for their portraits, the President, Sir Frederick Leighton, amongst them. Sixty-seven portraits had been acquired by the time of his death; the remainder were added by his widow.

Altogether there are ninety-one portraits, of eighty-nine different artists. They hardly represent, as a contemporary of Macdonald's said, 'all the greatest in the world of art' but they do provide a cross-section of the

Alexander Macdonald, 1837-1884

academic art of their time in Britain. They include four Presidents and sixty-three Members or Associates of the Royal Academy, and two Presidents and nine Academicians of the Royal Scottish Academy.

As a cross-section of the academic painters of the eighties this collection of artists' portraits has its salutary lessons. So many of the artists represented are now forgotten men that we realise how fickle is fashion in art and how unstable is academic rank as a pinnacle for future fame. The categories of art for which these men were notable provide a striking confirmation of the belief that art in Britain was, towards the end of the nineteenth century, in its anecdotal age. Forty-eight of the artists are known principally as genre painters. There are a number of architects and here the granite trade is no doubt responsible.

The portraits of foreign artists in the Collection do not, unfortunately, include the great French Impressionists who at that time were beginning to triumph over the early opposition with which they had to contend but whom Macdonald could hardly have been expected to meet. They include some of the artists, Israels and Breton among them, who are represented by pictures in the Collection and others whose links with Macdonald can readily be discerned. Paul Rajon owes his presence there to Reid, for he was the engraver who interpreted in etching or photogravure much of Reid's work with the pen. J. L. Gerome, one of the slick, accomplished salon painters, the dealers in scented soap, was, however, not without his influence upon the young British and other painters studying in the Parisian studios—Sargent was one of his pupils. He was an Honorary Foreign



SICKERT

PIMICO

Oil on canvas, 24 x 29 ins.

Member of the Royal Academy when Macdonald was its guest.

The link between Macdonald and the French architect, Charles Garnier, is obvious. Garnier was the architect of the Paris Opera and the Opera is built of Aberdeen granite—from Macdonald's yard. It was hardly to be expected but if only, when his granite was being built into the fabric of Paris, Macdonald had built into his collection of artists' portraits those of Manet, Renoir, Degas, Pissarro, Sisley and Cézanne who were all working then, how invaluable the Macdonald Collection would have been to-day!

Alexander Macdonald made it possible for his patronage to be continued and the stamp of contemporaneity to be continually impressed upon his collection.

When he died in 1884, and, subject to the life-rent of his wife, bequeathed his entire art collection to the Town Council of Aberdeen for the benefit of his fellow citizens, he also bequeathed with it one third of the value of his estate, a sum of £17,000, the interest from which was to be employed in adding to the collection. Macdonald's express desire, stated in the will, was that the interest

from his bequest should be used to buy the works of living artists. To this end he introduced into the will the provision that only those works of art which had been produced within twenty-five years of the date of purchase should be bought. Through his bequest, the Aberdeen Art Gallery not only became for the first time the home of an important collection of modern paintings; it was given direction by the motive power of finance and a contemporary bias which has made it possible for it to possess one of the best collections of modern paintings in Scotland. The administration of the Bequest is in the hands of the Macdonald Art Committee to which the University of Aberdeen nominates four members; of the eight remaining, four are members of the Town Council and four are co-opted members of the Art Gallery Committee.

For some years after the receipt of the bequest little of the income was spent. The income from the £17,000 was being accumulated until the total reached the sum of twenty thousand pounds. Early purchases were not adventurous. They continued the general character of the collections. Sir Arnesby Brown's *Norfolk Landscape*, purchased in 1912 and Clausen's *Ploughing* in 1913, somewhat belatedly recognised the more progressive tendencies displayed by the New English Art Club. Cameron's *Waters of Lorne* in 1918, Steer's *Horseshoe Bend of the Severn* in 1919, Sargent's *Shoeing the Ox* and Brangwyn's *Michaelmas* in 1920, and Munning's *Gipsy Life* in 1921, were important purchases following a break during the first World War. There was a spate of activity in 1927 at the sale of the collection of Sir James Murray who had been chairman of the Art Gallery Committee. Sir James agreed to meet half

the cost of certain pictures brought from the sale. In addition to such important pictures as the Monet *Cliffs at Fécamp* acquired for the general collections of the Art Gallery, the Macdonald Committee bought works by Segantini, and Augustus John—the lovely *Blue Pool*—as well as others over which it is better to draw a veil. Daumier's *Third Class Railway Carriage* was in the same sale. How immeasurably it would have added to the stature of the collection had the twenty-five year condition not applied.

For some years after 1927 retrenchment was necessary and for some years little buying was done but, in the two or three years before the War, works by a large number of the younger British painters, as well as works by modern continental painters such as Marie Laurencin and Fernand Léger were added.

In more recent years purchases of a Zadkine group in brass, and works by Ben Nicholson and Ivon Hitchens, show that a truly contemporary character is still being given to the collections. Most of the important contemporary Scots are represented and the Committee has considered the claims of younger painters from both sides of the Border.



L. S. LOWRY

DERELICT BUILDING
Oil on canvas, 16½ × 20½ ins.

DAVID BAXANDALL

SCOTLAND'S NEW VELASQUEZ



VELASQUEZ

AN OLD WOMAN COOKING EGGS
Oil on canvas, 39 x 46 ins.

BY THE latter part of August, Velasquez's *An Old Woman Cooking Eggs* should be on view in the National Gallery of Scotland. This painting was bought by the gallery from Sir Francis Cook and the Trustees of the Cook collection in April for £57,000. Because it was felt important that a painting of this stature, one of the very few by Velasquez remaining in private hands in Britain, should not be allowed to leave the country, the Chancellor of the Exchequer asked Parliament to sanction a special grant

of £25,000 to enable the purchase to be made. A further £5,000 was contributed by the National Art-Collections Fund, a most generous act in view of the very few Scots who are subscribing members of this body, and an act that could not be more appropriately acknowledged than by an increase in the membership of the Fund north of the Border.* The remainder of the sum was

* Particulars of membership can be obtained from the Secretary, National Art-Collections Fund, Hertford House, Manchester Square, London, W.1. The minimum annual subscription is one guinea.

found from the gallery's own resources.

Nothing is known of the picture's early history. It is said to have been in the hands of a London dealer before it was purchased in 1863 in a sale in the north of England. It was apparently in the possession of Sir J. C. Robinson before it entered the Cook collection. It was lent by Sir Francis Cook to the R.A. in 1873, since when it has been exhibited on a number of occasions, the most recent being an extended loan to the Fitzwilliam Museum, Cambridge. It was suggested by Justi, and repeated by others, that this is one of the pictures described in Palomino's *Museo Pitórico* of 1724 (Vol. iii, p. 322), but this presupposes too great an inaccuracy in the description to be very readily acceptable.

The painting belongs to the period shortly after Velasquez had completed his five years training under Pacheco, when (having, like a model industrious apprentice, married his master's daughter) he was painting on his own in Seville. In the few years before 1623, when he removed to Madrid and entered the Royal service, Velasquez painted the series of *bodegones* to which this picture belongs—paintings mostly of cookshop or kitchen scenes in strong light and shade, a personal version of the Spanish Caravagesque style. Unlike the later work, in which flat planes in the modelling are strongly stressed, the *bodegones* show a delight in modelling continuously rounded forms.

These pictures were evidently painted from models readily available, possibly from the artist's own servants, since models, as well as still-life accessories, tend to recur in more than one picture. The model for the old woman, for example, had been used in the almost certainly earlier *Christ in the House of Martha and Mary* in the National Gallery, London. The mortar and pestle in the Scottish painting are used in the same picture and also in the *Two Men at Table* at Apsley House, while the boy appears in the Apsley House *Water Carrier*.

An Old Woman Cooking Eggs is probably one

of the latest and certainly one of the finest of the *bodegones*. The two figures and the various kitchen utensils out of which it is composed seem to have been seen with a passionate intensity of observation but painted with an artist's detachment. The result is calm, monumental, and curiously moving.

BOOK REVIEWS

Pen and Ink Drawing by Acanthus (Frank Hoar, F.R.I.B.A.) with its historical background and notes on the work and methods used by contemporary draughtsmen is primarily intended for the practising student. But it also succeeds admirably in its secondary aim, which is to interest the general reader. Through the humorous drawings of Acanthus, Emmett, Searle and Low, and those drawings of high quality for advertisements which appear in the press, we have gradually learned to 'read' not only the obvious story-telling content of a work, but the quality of line, tone, composition, perspective and proportion which may make it a work of art. In this book we can, through the excellent reproductions, relate the work of contemporary draughtsmen to that of the Old Masters, and at the same time admire the skill, clarity and enthusiasm with which Mr. Hoar presents his subject. Within the limits of 96 pages he covers Chinese and Greek Drawings, the great masters of Europe, architectural draughtsmen, materials, the drawing, use of tone, and gives notes on the technique of leading cartoonists and illustrators of the present day. Himself an expert draughtsman, he believes that every architect should make sketching his principal hobby and should carry a small sketch-book, and in support he quotes Leonardo da Vinci,

'When you have thoroughly learned perspective and have fixed in your memory all the various parts and forms of things, you should often amuse yourself when you take a walk for recreation, by watching and taking note of the attitude and actions of men . . . noting them down in rapid strokes in this way in a little book which you ought always to carry with you.'

It is the kind of book which could only have been written by a practising artist, and we have no hesitation in recommending it.

Pen and Ink Drawing by Acanthus (Frank Hoar, F.R.I.B.A.) (Studio Publications) 15/- nett.

To their *World's Masters New Series* the Studio Publications have added two booklets—one on Rembrandt, and the other on Sickert. These are edited by Mr. Anthony Bertram, and contain an introduction, 48 reproductions and bibliographical notes. They are excellent value at 3/- each.

Rembrandt (Studio Publications) 3/- nett; *Sickert* (Studio Publications) 3/- nett.

A JAPANESE BRONZE BUDDHA IN THE ROYAL SCOTTISH MUSEUM

ONE OF the most notable additions ever made to the Oriental Collections at the Royal Scottish Museum, Edinburgh, is the colossal Japanese bronze statue of Amida Buddha which was recently presented by Mrs. Lilian Shaw-Mackenzie of Newhall and illustrated here. For the last sixty odd years it has adorned a garden in the Black Isle where weathering has given it a singularly attractive patina of greenish tone.

Amitabha or, as the Japanese call him, Amida, is one of the five *Dhyana*-Buddhas or Buddhas of Meditation. As the Lord of Infinite Light, he presides over the Pure Land or Paradise of the West, and is one of the most popular deities of Northern Buddhism. His worship is especially popular in Japan where he is regarded as the Supreme Buddha and the Father of the World, all the other Buddhas and Bodhisattvas being merely temporary manifestations of him.

He is here shown seated on the usual lotus throne in the attitude of meditation (*dhyana mudra*), the hands resting in the lap, the palms upwards, with the thumbs and index-fingers touching at the tips to form the 'triangular pose'. He wears the usual monastic robe which covers both shoulders and, leaving the breast bare, falls in ample folds about the feet. The legs are firmly locked and the soles of the feet are turned directly upwards.

The hair, represented in small round curls resembling sea-shells, is drawn upwards to form the traditional protuberance known as the Hump of Wisdom or *ushnisha*, a Sanskrit word denoting a 'turban' or 'dressed hair'.

Varying in shape in the different countries where Buddhism reigned, the *ushnisha* is the first and most important of the thirty-two superior signs ascribed to Buddha. In the centre of the head above and also below, between the eyes, is the precious jewel or bead, *urna*. Known as the divine eye and regarded as a mark of spiritual insight, this is the fourth of the thirty-two superior signs of Buddha.

Rising from the lotus throne behind and overarching the head is a nimbus in the form of the fig-leaf of the Bodhi-tree under which Gautama Buddha attained Supreme Knowledge. On it are depicted in free-standing relief, against a background of conventional clouds, the 'Twenty-five Bodhisattvas' known by the Japanese as *Ni-jū Bo-satsu*. This retinue, chosen by Buddha to act as guardians to all earnest believers, appears in the guise of young and graceful figures wearing haloes and playing various musical instruments.

The intricate design and bold combinations of high and low relief and the technical skill in founding here displayed suggest that this noble figure

was produced during the period of the Tokugawa Shoguns (1603-1868) and almost certainly not later than the first half of the 18th century. One may add that bronze images of this size (its overall height exceeds nine feet) are rarely seen outside of Japan, this one having been brought to this country before the Japanese became as attentive, as they now are, to the need of preserving their national monuments.



LONDON, SINGLE—continued from page 18

Hepburn's ambition to see in Glasgow a museum of Modern Scottish Design, sponsored by Scottish Manufacturers.

Edgar Allen is a designer, who like McAvoy profited by the great activity before the Festival of Britain. He, at least, found work in Scotland at that time, where he was engaged on designs for the Shipbuilding and Railway Section of the Kelvin Hall Exhibition. But work of this kind ended abruptly with the completion of the exhibition and the young designers engaged on it were obliged to disperse. After qualifying as a teacher he took up an appointment with the Lanarkshire County Council as a lecturer in Industrial Design at the School of Engineering at Burnbank. At the end of 1953 he was appointed as a Technical Assistant in the Furniture and Display Section of the Architects' Department of the London County Council, designing furniture and exhibitions. In August last year he was promoted to the position of Officer in charge of the group dealing with exhibitions, general design and equipment, for the Royal Festival Hall, which position he holds at present.

Cherna Schotz, whose post-graduate design at Glasgow School of Art had shown a very strong Italian influence, had found employment with Messrs. Peter Jones in their contemporary department. Here she was able to work with the furniture of many of the leading Italian designers, who, unlike those of Scandinavia, owe little to tradition. Miss Schotz is now designing furniture which will be exclusive to her employers, and which will, no doubt, reflect some of the invention and pre-occupation with new processes and materials which characterised her post-graduate work. She has also been responsible for some interesting and colourful display in the store, both in her own and other departments, and occasionally she gets out to work on complete schemes of interior design for London clients. Miss Schotz was runner-up in the *House and Garden* competition mentioned earlier.

Joyce Peterkin, the most recent recruit to

the London group, has gained early and valuable experience in Exhibition design for the Shoreditch Furniture Trades' School exhibition, and for the Furniture Trades' Fair at Earl's Court, where her firm's stand was visited by H.M. the Queen.

These young designers are unanimous in their desire to work in Scotland which has given them their education but withheld the opportunities to make full use of it. The artist may still exist by the patronage of the Church, the State, or the wealthy individual, but the future of the young designer for industry rests largely with the patronage of the man-in-the-street. That future will only be assured when the child at school is trained as a discerning consumer rather than as a potential artist.

'The cultured man or the ideal educated man is not necessarily one who is well-read or learned, but one who likes and dislikes the right things'.

—Lin Yutang.

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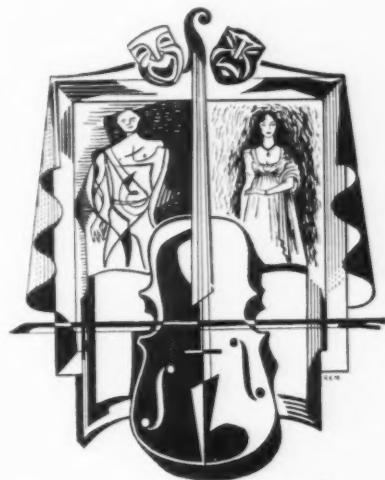
ANNE REDPATH—continued from page 14

landscapes and interiors. When so minded, however, she can tackle the figure too, with no less success, as can be seen from the accompanying illustrations of the delicate head of a girl and the powerful self-portrait drawing.

These illustrations, with the exception of one, *Old Houses, Corsica* (see page 20) now in the current exhibition of the Royal Scottish Academy, are in black and white. Perhaps the originals suffer more from this than the works of many painters. But I do not altogether regret it, because their very evident qualities of form, tone and composition do emphasise my earlier contention that, with Anne Redpath, colour is no unsupported, adventitious charm.

It might have been expected that, having found a manner and material so conspicuously successful and so widely acclaimed, immediately after her return to painting, Anne Redpath might have been content to exploit it and leave further experiment well alone. Nothing of the sort has happened. There has been continuous development, an unceasing curiosity about extending her field and its expression, and her latest works particularly show a marked shift towards a considerably more organic and empirical view of nature.

It is difficult, when writing an appreciation of an artist whom one admires, to avoid unintended over-solemnity. Solemnity has nothing to do with Anne Redpath, so let me end by being light-hearted, like herself. No longer very young—she will forgive me for this!—she and her work yet take their place quite naturally among the best young painters in Scotland, whose admiration and affection 'dear Anne' commands. This will be in no way altered by the farther signal honours which she has received since the foregoing was written—the LL.D. of Edinburgh University, and the O.B.E. Doubtless the imposing list of letters after her name is not yet complete. But we know that she will remain what she has always been: witty, kindly, and humbly devoted to her art.



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 The Artist: *Self Portrait and Old Houses, Corsica* (p. 20)

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We should like to record the generosity of Messrs. Liberty of London who have presented to the Association the colour blocks of the Kelvin McAvoy *Interior* on page 22. This very fine block is a most important addition to our collection, and we are indeed grateful.

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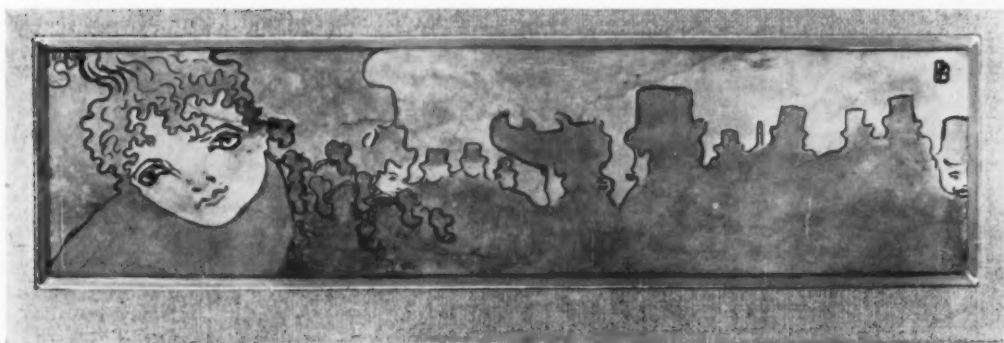
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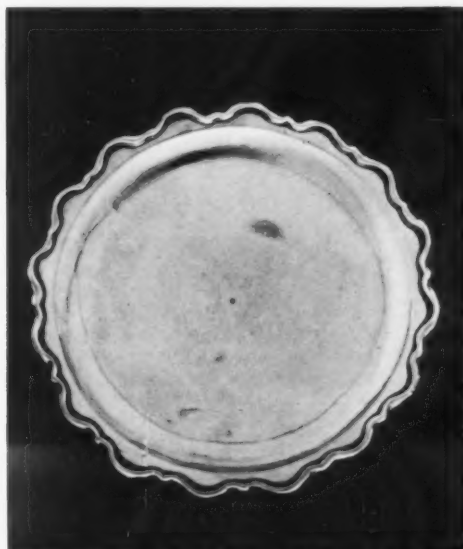
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